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Your Dress is Your Morals

"Could one help being demurely coquettish when wearing this hat, with its malines brim and rose-buds?"



Not Your
Real Morals,
Explains
Lady Duff-
Gordon, but
Your
Manners
That Make
Your
Morals, Are
Controlled
by the
Gowns
You Wear

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest in Lady Duff-Gordon's new Paris establishment brings her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at Nos. 37 and 39 West Fifty-seventh street, New York City.

By LADY DUFF-GORDON
("Lucile")

MODERN fashions, like modern dances, manners and morals, are the cause for much criticism, constant and carping. On all sides we hear strong condemnation of the present sartorial tendencies. We are told that our clothes are outrageous; that they are made only to appeal to the coarser instincts of man, and that our manners and morals are as bad as our clothes. Is this criticism uncalled for? Alas, not always, but I think that the most severe critics do not realize that our fashions after all but express the present unrest and excitement that dominate every phase of the modern life.

It is not immodesty nor indecency that inspires the clothes of to-day. It is that woman being the inarticulate half of the human race, seeks to express her individuality, her personality on the world through her clothes.

This is a day of excitement, a day when we have to have our senses titillated with a new sensation every hour, a day of extremes in thought and deed. Exaggeration is the keynote of the age we meet it in the play, the fashions, in every phase of our daily life. Even our manners and morals are exaggerated, but this is not due to the fashions of the moment, although undoubtedly our manners and morals are affected by the clothes we wear. We have outgrown the day when handsome was as handsome did; we now apparently believe that handsome is as handsome dresses.

One of my theories is that a woman should dress up to her manners and morals. Now I do not mean by this that the members of the demi-monde should wear a certain uniform; neither do I believe that a mondaine should wear only quiet dress effects. No, indeed, but, realizing fully that we are affected mentally, morally and physically by our clothes, I do believe that we should dress for, as well as act, the part in which fate has us cast.

Fortunately for the future of picturesque fashions, the world is divided against itself. One-half of the males thunder at us that our standards of morality are low; that we are growing decadent. "It is your clothes; your clothes make you immoral!" they cry. But the other side comes back with: "You dress as you do because of your morals; it is your morals that make your clothes, not your clothes your morals."

To start at the beginning, I must say once and for all that the present fashions are not immoral; that they do not create immorality, and that in themselves there is nothing suggestive in the really lovely fashions created for the mondaines. It is possible for a lady—or, I should better say, a gentlewoman—to wear anything and still be a gentlewoman. It is, in a way, not what she wears, but how she wears it, that marks the difference between the well-bred woman, the woman of good manners, and the woman who seeks to attract through the suggestiveness of her clothes. Wearing the present fashions is like dancing the present dances—it is all in the manner in which it is done.

As I have often said, manners make the man, but dress makes the woman. No woman is ever at her ease who is not dressed for the part which she must assume in her world. A woman not born or trained to that part can better assume it if she is dressed for it. It is far easier to act like a lady if one is dressed like one. During all ages the clothes of the woman have reflected the spirit of that day. Critics, looking on at the

tango and various and varied hugging dances, sigh for the days of the stately minuet. The graceful minuet simply expressed a stately age, an age when the social life was laid along pleasant lines, when there was no feminist movement; when woman was both born and trained to please by her charm and manners, and only man was vile, but his villainess was hidden under lace ruffles and delicate satins.

Therefore I feel that I am right in my contention that we dress up to our morals, our manners. You see, I never disassociate manners and morals. I believe that a woman who has really lovely manners must underneath have really lovely morals.

What is the first step in the making of a lady? What does the clever social secretary, the clever dressmaker, say to the woman who has had no social advantages, but whose recently acquired wealth demands attention? "You must dress the part."

A woman born to social standing, born a lady, can take certain risks that the other woman dare not. It thus behooves the dressmaker to go slowly when given the task of "making a lady." To make a gracious hostess out of a woman who has never entertained, one must dress her in a gracious fashion. She must be dressed in a manner that, while it is striking and very chic, must not overpower her guests, but must make them realize that she has put on her very loveliest costume in their honor.

I am sending you this week what I think is a perfect costume for a hostess who is at the same time chateleine of a large country estate. In this costume there is the artful suggestion of the spirit of the day, but also the true charm of the thoroughbred woman of the world. In such a costume it seems to me that one could not help having lovely thoughts, and one's manners would naturally become tinged with charm and graciousness.

I at one time thought that no woman could be dignified in a short skirt; that one needed a long train for dignity and soft, clinging draperies for languorous ease. I still believe the latter, but I have learned that dignity has nothing to do with a train. There are women who look ridiculous rather than stately in a train, and there are others who look stately and dignified in a short skirt.

That Stateliness no Longer Depends on the Trained Skirt Is Shown in This Reception Costume of Blue and White Striped Silk.

It all depends on the way the costume is made and worn. In this costume, as you well can see, there is both dignity and charm and a certain piquancy. The fabric is a lustrous silk, a beautiful rich blue, somewhat the tone of cornflowers in full bloom; the white stripe is half an inch wide. The lower part of the skirt, having the stripes horizontally, is draped in the front over a slip of lace and embroidery.

The Russian blouse has a long skirt, marvelously embroidered at the sides and a girle that is new and quaint. No little detail has been overlooked. I wish that I might impress on every woman the importance of detail! A gown can be spoiled by the wrong button, the wrong belt; and when this happens I am sure that the wearer's manners are ruined too.

A woman may be only a woman, but I can tell every member of my

sex that she can enhance her womanliness by making her manners and clothes harmonize. Do not attempt the coy, the coquettish, when you are wearing an unbecoming hat or when you know that your hair is badly dressed. Nothing could be more fatal.

In the hat I am sending you here you can see what I call the perfect hat coquettish. Wearing a hat like this, a pretty girl or one who has made herself pretty can be demurely coy, archly coquettish and, as you say in America, get away with it! There is nothing demure in a brimless hat. And yet brimless hats are the present craze in Paris. But here is just the thing—a hat with a brim of malines that frames the face and throws just the right shadow under the eyes. The big rose back of the ear and the velvet strings with their own roses make this hat picturesque and unusual.

Stretch Off Your Fat

Four Stretches for Slenderness by the Only Girl Who Ever Swam the Golden Gate

MISS HAZEL BESS LAUGENOUR is the only woman in the world who ever swam the Golden Gate at San Francisco. She has started for England, where she will attempt to swim the English Channel. She is a California girl, a graduate of the University of California and of Salem College in North Carolina. Her figure is flawless. Once she was threatened with being fat. Then she discovered and invented stretching. Here she tells of it for the benefit of women who are too fat and women who are too thin, for the exercise works both ways.

By HAZEL BESS LAUGENOUR

Stretch No. One—For Reducing the Waist Line.

TAKE a straight standing position on the floor. Be sure that you are standing straight and that there is no inward curve to the spine. Half of the people in the world who think they are standing "erect" are actually doing themselves an injury by forcing the spine to bend inward.

When you have taken the straight stand-up position, draw your chest and upper body up so that you are stretching all the muscles from your waist line up. Inhale slowly as you draw up. Do it slowly. never do it in a hurry. Act as do long distance swimmers. They never rush things. It is the secret of their endurance.

As you start to draw up, your hands are to be at your sides in an extended position. Now start to bring them up from your sides slowly, but stretch with them gradually. Bring them on up until your hands rest together high above your head. Now come up on your toes. up, up, up, as far as you can get! now, reach—stretch, reach for "that something that you can't quite reach and which isn't there at

You have your arms extended as far as possible. Now, slowly bend the hand back at the wrist until your fingers are pointing at the ceiling. Bend back at the wrist as far as you can. Then, with the middle finger, stretch out, down and around until you find that finger actually hooking or describing a circle through the air. Remember, not to bend the elbow. You will not get the stretch on those muscles if you crook your elbow.

Now, when you have the movement down pat, add to it by working your shoulders much after the way they would work in a common breast swimming stroke. Combine these into a stretch, and it won't be long before the benefits of it will be in evidence.

Now, don't think that because I'm telling you to stretch that I mean for you to have your muscles at a tension. Nothing of the kind. In any stretch I describe, always remember to relax. Relaxation is the secret of the whole thing.

Stretch No. Three—For the Hips, Thighs and Legs.

TAKE a firm stand on the floor. Then stretch the right leg out until your right toe is just tipping the floor. You are now to stretch the big muscles of the legs and thighs by "pulling" on the muscle with your toe from the hip joint. Make yourself feel the pull. The toe will do it if you stretch it far enough. Now bring your leg out till it is horizontal, all the time not forgetting to "pull" with your big toe. Swing the leg out and back

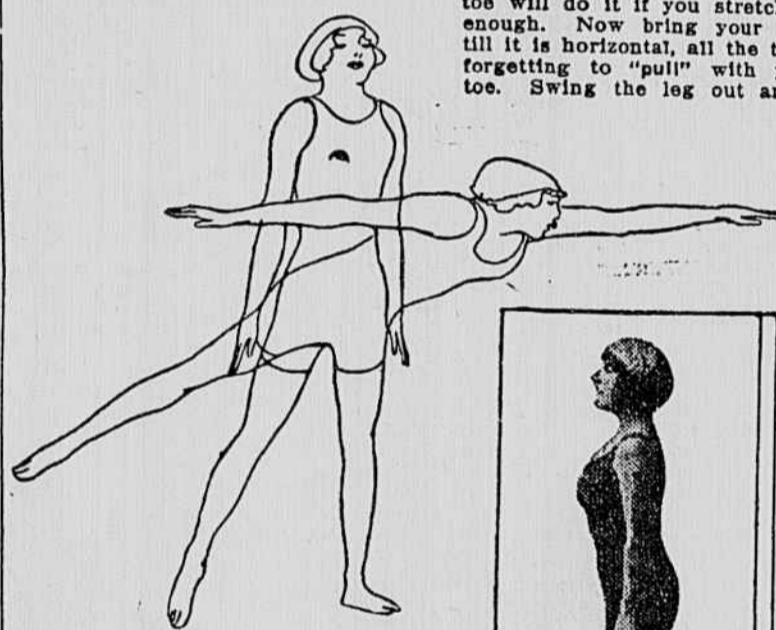


Diagram of Stretch No. 4

all! just picture yourself as being under a big cherry tree and that you are stretching on tip toes to get two handfuls of cherries.

Keep up there without straining as long as possible. It won't be long at first because your muscles, unused to this exercise, will ache at the outset and you will be glad to come down quickly to a flat-foot position on the floor. Try to come down slowly and deliberately as you continue. Breathe deeply. When you get up to the top of the stretch try to hold the position and gradually inhale, easily, the idea being not to breathe according to count, but deeply, easily and naturally.

Come down slowly, but keep the hands far out in front of you and bend as far forward as you can stretch. Go as far forward and down with the finger tips as you can keep at balance, and besides, it aids the stretch.

Vary this stretch by going up on one foot, then on the other. Then try it by bending at the waist line, first to one side and then to the other.

Then try it by extending the hands far out in front of you and bend as far forward as you can stretch. Go as far forward and down with the finger tips as you can keep at balance, and besides, it aids the stretch. Another good way to vary this stretch is to keep the hands extended high above your head and to take short little steps sideways on your toes, much the way you have seen toe dancers do. Then describe a circle in this manner around the room, always facing out. Vary this stretch by adding the arm movement that I am now going to describe in Stretch Two.

Stretch No. Two—For Symmetrical Arms, Shoulders and Hands.

HOLD your arms out horizontal with the fingers stretching as far out as they can. Now, "sense" the feeling between your shoulder blades. Sense that muscle that's there. The idea is that you want to stretch the muscles from between your shoulder blades to your finger tips, and the way to stretch that muscle is to pull on it with the middle finger.

The Breathing Stretch—on the Left the Relaxed Body; on the Right Every Muscle Tight

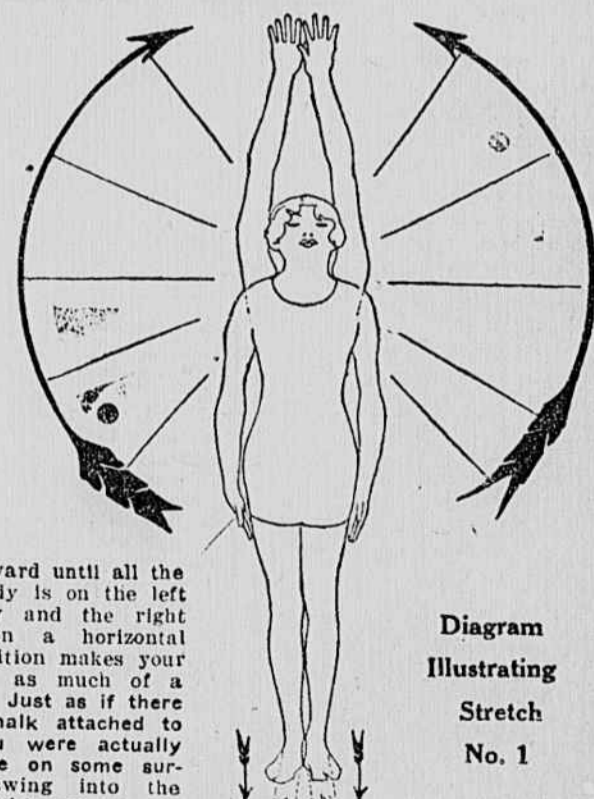


Diagram Illustrating Stretch No. 1

and then bend forward until all the weight of your body is on the left leg and your body and the right leg is almost on a horizontal line, while the position makes your right leg describe as much of a circle as possible. Just as if there was a piece of chalk attached to your toe and you were actually chalking this circle on some surface. As you swing into the stretch let your right arm go out on a level with your right leg and extend the left arm out on a line parallel with the right arm and leg. It is by far the most important of the exercises, as it is a "sure cure" for big hips, the nightmare of nearly every woman who craves a beautiful figure.

Stretch No. Four—"General" Stretch for Entire Body.

TAKE a good position on your right foot, for instance, and stretch out behind with your left toe as far as you can reach. Extend

the right arm up as far as you can stretch on a line parallel with the left leg. Let the left arm follow along in the same general line with the left leg. Then stretch good and plenty. Swing around on your leg with the left extended behind you and vary the position of the arms by bringing them around in front, much after the fashion of one about to dive. After this has been mastered you can add stretch number two by bringing into play some of the fish tail movements.